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THE SYSTEM AND FUNCTION OF ATTRIBUTES IN MARTIAL'S EPIGRAMS

1. The attributes are the means of pictorialness: they depict the quality, colour, form, fragrance and other properties of persons, objects and phenomena. They have a double function, *viz.* they logically and objectively define and emotionally value the concept. The attribute is a stylistic concept, grammatically it can be expressed by an adjective, a participle, a numeral, a pronoun, etc. In accordance with its double function there are concretizing, defining and emotional, valuing attributes.¹ The concretizing attributes play an important role first of all in the scientific stile, and the emotional attributes in the polite letters. We can distinguish permanent and rarely occurring, unexpected attributes in every genre. Most of the writers and poets have favourite attributes, and these can reveal much about the view of life, idealism and aesthetic conceptions of the writer. But the certain literary genres also have their own favourite attributes, moreover the certain periods have them either. The favourite attributes of the satire are obviously different, for example, from those of the love elegy. What is here beautiful and fragrant, that is there ugly and stinking, etc.²

Great poets and writers have always looked for such attributes and attributive structures, into which they could entirely condense their conceptions that drew the multitude into a unity and complicatedness into a simplicity easily to survey. Such attributes are the so called unifying and metaphoric attributes.³ The metaphoric attributes belong to the unexpected attributes. The unexpectedness is always furnished by the given context. In another context these attributes would not at all be "unexpected". Unexpectedness is a consequence of the semantic incompatibility.

According to certain stylists the rare attribute is the character of the real poet. Others regard the attribute as the criterion of the poet.⁴ It can be applied efficiently, it can be avoided, but it can also be misused. This was done sometimes by Cicero, it was avoided by C. Gracchus,⁵ and it was artistically used by Horace.⁶ What can we say about the use of attributes by Martial?

2. In the Martial corpus there occur about 1500 adjectival and participial attributes. The number of attributes occurring once is 600. Among them 339 are adjectives, 150 are past participles, 80 are present participles, 23 are passive participle instant, and 8 are active participle instant.

Of the 339 adjectives 100 occur not at all or very seldom in the whole Latin literature. And the combinations of words formed with them occur only with Martial, and they can be found only in epigrams of satirical character.

Among the 339 adjectives there are 110 such adjectives that had occurred also in Latin literature preceding Martial, while the combinations of words formed with them are novel, characteristic of Martial, and in many cases ambiguous. Finally about 80 such adjectives belong here that had been the specimens of the higher style already in the works of poets of the golden age, and serve for the expression of sublimity also in Martial's epigrams. The combinations of words formed with them are also known already in the earlier literature, and with poets they occur in the glorifying epigrams.

From the examination of the adjectives occurring once we can establish as follows:

a) Among them there are many adjectives that are new, created by Martial, and these always occur in some special meaning, they draw the attention to some moral or social difference, viz.: *baeticatus* (I 96,5) — its first meaning is: dressed in wool of Baetica; its second meaning: because the wool of Baetica was simple, it was worn frequently ostentatiously by such people, who wanted to stress their simple, puritan manliness, from this derives its third meaning: *manly*; however, with this the person concerned wants to hide his being a cinaedus, cp. also *canusinatus* (IX 22,9), *galbinatus* (III 82,5), *leucophaeatus* (I 96,4), *sardonychatus* (II 29,2), *semittatus* (VI 74,2), *perticatus* (V 12,1), *vardaicus* (IV 4,5), etc. In the system of Martial's adjectives the colours play a very important role, and they always occur in a moral or economic sense.

b) Many use adjectival metaphores characteristic only of him, viz.: *circulatrix lingua* (X 3,2), *pannucea mentula*⁷ (XI 46,3), *stolatus pudor* (I 35,9), *sudatrix toga* (XII 18,5), *praetextata amicitia* (X 13,4), *album otium* (III 58,24). To this it can be added that a large number of adjectives occur with several meanings, and sometimes this is the source of criticism and sometimes the source of humour and mockery, viz.: *gallinae altiles* (XIII 62 L) to denote symbolically the satiated masses; *ingeniosus* (I 73,4): stupid (XIII 62,2); tremendously ingenious; *canus cunnus* (II 34,3; IX 37,7). In these combinations of words the *canus* means not only white, gray, honourable, but also, as in the combination of words *canus December*: snowy, cold; thus the *cunnus* is cold like the icicle, and the lady still is yearning for love, and this is the trouble.

c) The most important lesson of the adjectives occurring once is that the novel adjectives and meanings occur only in epigrams satirical in tone. Martial's genius manifests itself here in a real form.⁸ In his rhymed epitaphs made to order and in his verses praising the mighty ones

new formations do not occur,⁹ he only variates the old ones with skilful technique.¹⁰

3. It is a generally known rule of stylistics that the informative function and effect of the words not to be guessed from the context in advance are very high.¹¹ And Martial also availed himself of these stylistic possibilities, viz.: the strikingly high number of adjectives occurring once originates from here. But the opposite of the tendency can also be observed in Martial's epigrams. Namely he surprises us with an unusually high number of occurrences of quite a number of adjectives. We could believe that the effect of these words, just on account of their frequency, is small, their communicative character is minimal. But if we take these adjective into consideration one by one, and examine their function in the contexts of the certain epigrams, they are indicators of view of life and of the essence of poetry.

In the course of our research we have stressed several times that valuation is a vital element of Martial's epigrammatic poetry. It is the discovery of visible or hidden values or deficiencies of men, objects and phenomena, and the getting of these value judgements adopted by the readers. If we look from this view-point at the pairs of adjectives expressing contrasting qualities, like *dives* (39 times) — *pauper* (41 times), *bonus* (66 times) — *malus* (33 times), *improbis* (34 times); *magnus* (146 times) — *parvus* (58 times); *lascivus* (34 times) — *tristis* (49 times); *niger* (55 times) — *canus* (22 times), *albus* (16 times); *gravis* (49 times) — *levis* (45 times); *mollis* (38 times) — *durus* (30 times), *rudis* (21 times); *brevis* (64 times) — *longus* (73 times); *felix* (50 times) — *miser* (45 times); *pulcher* (24 times) — *bellus* (14 times); *verus* (47 times) — *superbus* (34 times), then we have to say that their frequent occurrence is necessary. With the application of adjectives the poet answers those important questions that are timely in every period both from the individual and from the social point of view. What is good and what is bad? What is moral and what is immoral? What is human and what is inhuman? What is natural and what is unnatural? On these questions he seeks the answer, the sufficient inductive basis for the drawing of the final conclusions from the most different sides and in the most different situations.

a) The *dives* is applied by him for the first time in the *Liber spectaculorum* for the stressing of the rich splendour of the circus shows, more closely of the naumachy, viz.: *Quidquid et in Circo spectatur et Amphitheatro, | dives Caesarea praestitit unda tibi* (28,9–10).

In the second book of epigrams it appears already with a satirical sting, viz.: the poet asks for a loan from his rich friend, but instead of money the latter gives him an advice: "*Dives eris, si causas egeris*" (II 30,5). Here one can already feel antipathy against the rich man, viz. the rich man is avaricious even towards his friend. At the same time he does not spare the money, if it is connected with his own entertainment. He gives one hundred thousand sesterii to a woman of the streets that is regarded as a luxury even among the richest: *Miliche, luxuria est si tanti dives amares* (II 63,3). Yearning for wealth induces many marriage swind-

lers to marry rich old women kicking aside the normal order of nature, and when they escort their consorts to the cemetery, they shed false tears: *Illā, illā dives mortua est Secundilla, | centena decies quae tibi dedit dotis? | Nollem accidisset hoc tibi, Saleiane* (II 65).

I wish she had not died, the poet expresses his sympathy to the bereaved husband. But one can earn wealth not only with old wives, but also so that one seeks the favour of rich homosexuals. Telesianus, as long as he maintained relations with normal men, wore a worthless toga, but since he goes about with obscene cinaedi, he has property. Thus, the advice is unequivocal: *Vis fieri dives, Bithynice? conscius esto. | Nil tibi vel minimum basia pura dabunt* (VI 50,5–6). Others give free accommodation to rich private individuals, and with different machinations they persuade them to bequeath their property to them: *Nemo habitat gratis nisi dives et orbis apud te | nemo domum pluris, Sosibiane, locat* (XI 83).

It is not only yearning for wealth that stamps out the natural feelings from man, but also wealth accomplished. For example Charidemus, while he was rich, he was running only after boys, but now, when he became impoverished, he loves an old woman: poverty has given back his manliness, so much so that even the old woman suits him (of course, again he is induced to do so by the hope of richness) (XI 87). Bassus, on the other hand, has acquired a pretty and rich wife for himself, and from the dowry of his wife he acquires luxury boys for himself, and of course, thus he cannot perform his conjugal duty (XII 97), cp. also XII 13; XIII 41, etc.

b) It can be concluded also from several epigrams that the poet is proud of being in a position to declare himself a *pauper*, and he stresses that he holds the enjoyment of life more important than the acquisition of wealth: II 90,1–4.

It seems that the concept of *pauper* in the age of Martial was different from what it is nowadays. Martial was an eques, he had a city house, a villa in the country and slaves, and still he declares himself poor. Thus, the concept *pauper* meant not so much poverty, but rather the absence of prodigal richness and a moderate, normal life free of unreasonable luxury. The fact that the *pauper* is not at all poor, is also shown by piece 15 of Book III:

*Plus credit nemo totā quam Cordus in urbe,
'Cum sit tam pauper, quomodo?' Caecus amat.* (III 15)

Nobody in the city lends so much money as Cordus, although he is very poor (*tam pauper*). The *tam pauper* signifies that he has a limited quantity of financial means, and if he lends money and does not get it back, this affects his financial situation seriously.

The *pauper* does not mean only the limited financial possibilities, but also some moderate attitude, viz. wise self-restraint. Thus a wealthy man can also be a *pauper*, if he lives poorly. This was very likely an attitude eliciting respect, and also such people tried to imitate who were really poor, in the true sense of the word, viz. necessitous: *Pauper videri Cinna vult; et est pauper* (VIII 19).

In this concise one-line epigram the *pauper* occurs with two meanings. The *pauper* standing at the first place means the moderate view of life, while the second one means the necessitous: Cinna wants to appear poor, and he is really poor. Thus, he lives modestly because he has no property, and not out of moral consideration. The same can be seen in piece 32 of Book XI, viz. Nestor has neither a house, nor cloths and food, and still he pretends to be a *pauper*, but in vain: *Non est paupertas, Nestor, habere nihil*¹² (XI 32,8).

Certain rich people in their luxurious palace have a so called poor corner (*pauperis cella*) built in order to visibly stress their *pauper* attitude. Now and then it also occurs that the rich man became bankrupt, and he was really compelled to live in a poor room: *Pauperis extruxit cellam, sed vendidit Olus / praedia: nunc cellam pauperis Olus habet* (III 48).

The moderate view of life carries in itself also a more personal quality, and this is the concept of honesty. The truthfully moderate man is moderate, because he is honest. The pauper knows the moral norms of coexistence, he has a clear idea about bad and good, he esteems and values true art. He is faithful to his artistic ideals. At the time of overgrowing formalism Martial remains faithful to Virgil, and here we have obviously not to do with formal faithfulness, but with that faith that confesses with conviction that real art has a mission, viz.: it educates, encourages to do something better, purifies, and points out the good path. And he can remain faithful to the Vergilian ideals, just because he is *pauper*, viz. a moderate and honest man, a modest man: *Iam prope desertos cineres et sancta Maronis / nomina qui coleret pauper et unus erat* (XI 50, /49/ 1-2).

Towards the end of Book V he formulates the main trouble without palliation and unambiguously:

Semper pauper eris, si pauper es, Aemiliane. / Dantur opes nullis nunc nisi divitibus (81,1-2).

The pauper appears here again with two meanings: You will always remain poor, if you are honest, Aemilianus, in our age (*nunc*) the treasures are given only to the rich (dishonest).

The circumstance that we do not suspect in the *dives* the secondary meaning dishonest without any reason, is shown by its relationship with the *pauper*, viz.: the dives, wherever he can do so, humiliates the poor, even if he is his friend. He spectacularly squanders money to dames and luxury articles, and at the same time he makes the poor realize in the same spectacular way that he treats him disrespectfully: *Pauper amicitiae cum sis, Lupe, non es amicae / et queritur de te mentula sola nihil* (IX 2,1-2).

The rich man craves for additional richness, and for this sometimes he sacrifices even his human pride. He behaves as if he were poor, and seeks for the favour of the even richer ones, pushing aside the real *paupers*. The conscious poor is ashamed even of accompanying the sedan-chair of his patron, while the rich man of this character even carries the sedan-chair of the one who is richer than he. They almost push out the poor ones from the row of the clients:

Quid faciet pauper cui non licet esse clienti? (X 10,11)

Under such circumstances Martial cannot give any good advice to Fabianus arriving in Rome, who is *vir bonus et pauper linguaque et pectore verus*, thus he is good, poor and a true man, in regard to how he should create an existence. This kind of man cannot be namely proclaimer, a compotator and a companion in plays, a denouncer, a seducer, a lover of old women, a scandal-bearer of the Imperial Court, or a well paid clapper. How will you earn your living, oh wretch that you are?—finally the poet asks. “I am a true man and a faithful friend”—Fabianus replies. *Hoc nihil est: numquam sic Philomelus eris* (IV 5.10) the poet draws the conclusion.

c) In the usage of Martial the pair of antonyms *magnus*—*parvus* in a certain relation is affine with the conceptual sphere of the *dives*—*pauper*. In Latin poetical language the *magnus* was in general the attribute of the great men.¹³ In such a function it can also be found with Martial, viz.: *magnus Thrasea* (I 8,1), *magnus Cato* (I 78,9); *magnus Cicero* (VII 63,6), *magnus Hercules* (IX 64,1), *magnus Maro* (XI 48,1). Although obviously also here there is a difference between the combinations of words *magnus Cato* and *magnus Maro*. It is generally known that Martial did not like Catonic rigour, coldness. He felt it simulated and unnatural, while he liked and respected Vergil very much. Thus, the *magnus Cato* can also be the synonym of the *tristis*, *durus Cato*, viz.: the rigid Cato. But it also occurs in that sense that already could not be kind for Martial:

*Lis mihi cum Balbo est, tu Balbum offendere non vis,
Pontice: cum Licino est, hic quoque magnus homo est.
Vexat saepe meum Patrobas confinis agellum,
contra libertum Caesaris ire times* (II 32,1—4).

Both Balbus and Licinus could be rich and influential men, just like Caesar's libertine, Patrobas, whom the cautious patron calls *magni*, and therefore he even dares not protect the interests of his clients.

The *magnus* could sound antipathetic for Martial also in respect of literature. The followers of the great genre just because of the great genre held themselves also great poets: IX 50,3—4.

d) The antonym of the *magnus*, viz. the *parvus* is a favourite attribute of Martial denoting positive qualities. He is attached with manifest affection to those persons and object that he calls *parvi*. To the poet who cultivates his poetry with earnest sense of vocation what can be dearer than his own works. These he always calls by the pet name *parvus* to whomsoever he sends or reads them: *carmina Victori cum lego parva tuo* (VII 29,5—6); *nos quoque quod domino carmina parva damus* (VIII 82,2); *sed tamen et parvae nonnulla est gratia Musae* (IX 26,5);

The *parva Musa*, the beloved short poetry, represents his own epigram poetry.

He calls his house and his villa in Nomentum also *parvus*, but he also applies the *parvus* to the properties of his faithful friends. He addresses his house in many occasions as follows: *parvaeque in urbe domus* (IX 97,8);

parva tui domus Pedonis (X 20 /19/, 10); his property in Nomentum: *sicci parva rura Nomenti* (XII 57,1). When he returned to his native land, he received or purchased a small property from a lady named Marcella: *parva regna* (XII 31,8); the small property makes him happy: *Illa placet tellus in qua res parva beatum / me facit* (X 96,5–6), etc.

Small is the supper that he gives in honour of his friends: *parva est caenula* (V 78,22). The *parva caenula* does not mean only that there will be no orgy, but also that there will be a sincere, friendly tone among the invitees, there is no fear of the denouncers: at the modest feast there will be no wild dancers and dissolute street-walkers, only the sound of a small flute will be intoned: *parvi tibia Condylis sonabit* (V 78,30).

The *parvus* is the permanent attribute of the present dear to him: *parva dabis caro sed dulcia dona sodali* (VII 84,5); similarly he pets also his books with this attribute: *cum tibi, parve liber, scrinia nostra vacent* (I 3,2); *parve liber, multis, an satis unus erit* (III 5,2).

He also pets the living beings dear to him, the small children, the fragile weak animals, or Cupid with the attribute *parvus*: *quem rapuit collo, parve Cupido, tuo* (VI 13,6). The otherwise tame fallow-deers, but incited in the circus, *parvis frontibus* run against one another; he addresses also the dead small girl with this: *ultima cui parvae septima venit hiems* (XI 91,2); the small rabbit escaping from the mouth of the lion is also *parvus*: *Quid nunc saeva fugis placidi lepus ora leonis? / frangere tam parvas non didicere feras* (I 22,1–2), etc.¹⁴

The *parvus* is despised by the *magni*, they ignore the small requests of the small people and against this there is only one remedy, viz.: if also the small ones ask big things from the big ones: *Parva rogas magnos; sed non dant haec quoque magni. / Ut pudeat levius te, Matho, magna roga* (XI 68).

Although Martial endeavours to blunt the edge of the idea by giving a personal character to the case and narrows down his say to the problem of one man, still the two concise lines hide a bold idea, viz.: the social inequality cannot be settled by requests, whatever, however small thing is asked by the poorer or oppressed, he gets refusal. The rich do not distribute their wealth voluntarily. Thus the small ones should not ask for small things, but for big ones: if they have to fight, so they should fight at least for great things.

e) The *bonus—malus* (*improbis, niger*) pair of antonyms is obviously the equivalent of the pairs of antonyms *pauper—dives* and *parvus—magnus*. The man leading a *pauper* way of life is made happy by small things, and since he is contented, he does not take wrong steps in order to increase his property, or to offend others. Therefore he is also *bonus*. And since also he himself is *bonus*, his ideal of life is also the *bona vita*. Only the good life can be called life, therefore it is the duty of every man to strive after a good life.

f) In Martial's scale of values the pair of antonyms *lascivus—gravis* has an important role. For the poet the *lascivus* denotes dear qualities, while the *gravis*, *tristis* and *durus* in the majority of the cases denote antipathetic qualities.

The *lascivitas* is an important feature of his poetry, this is stressed, explained and protected by him in several cases¹⁵. He stresses already in Book I: *lasciva est nobis pagina, vita proba* (I 4,8). In the introduction of Book I he also gives a theoretical explanation: *lascivam verborum veritatem... excusarem* (praef. I 9). In his epigrams one could object against his elfish tone, but one could already get used to this. After all, every epigrammatist in Latin wrote epigrams in this form. It appears, however that the attacks return from time to time, and he is obliged to defend himself, and refer to the traditions, not even to just anybody, but to that man and god, who is the greatest in everybody's eyes, viz. Emperor Augustus:

*Caesaris Augusti lascivos, livide, versus
sex lege, qui tristis verba Latina legis:
"Quod fultuit Glaphyran Antonius, hanc mihi poenam
Fulvia constituit, se quoque uti futuam."* etc. (XI 20,1-4).

He not only refers to him but he also quotes him, and such *lascivus* lines at that so we must say in regard to *lascivitas* Augustus does not lag at all behind Martial. However, not only this is important, it is more important that Augustus himself would protect him, if he would live, because he knows that the *lascivitas* is an essential element of the *Romana simplicitas*: *scis Romana simplicitate loqui* (XI 20,10).¹⁶ It does not mean unrestraint, since after all Martial chastises this in many cases, he mocks it and makes it ridiculous, but it means the enjoyment of the natural pleasures, and according to him this is profoundly human, and who denies this is not true, he confesses sham morals, his mouth says something different and his heart and his human natures say again something else. This is proved also by the fact that his *lascivus* books are read even by those, whom he asks not to read such elfish books: *Ne legeres partem lascivi, casta, libelli / praedixi et monui* (III 86,1-2).

He proposes to Silius Italicus that he should read his poems full of elfish jokes (*lascivis madidos iocis libellos*) then, when the joyful festival of the Saturnalia will come (IV 14,6-12). To matrons and weak virgins he proposes to read his Book V, because Books I to IV are meant for those, who like lascivious tone (V 2,5). He thanks to Julius Martialis that he insures a place in his library to the *lasciva Thalia*, that is to his poems (VII 17,4). If the father in law of Instantius Rufus reads his *lascivus* books, then they can also be read to the Curii and the Fabricii (VII 68). He sends his poems also to Nerva, because he knows that he is an earnest critic, whose observations were taken into consideration even by Nero, when he read his *lascivus* poems to him (IX 26).

The *lascivus* does not only mean frolicsome, lustful, but also such a degree of impishness that is characteristic of the children, which impishness makes them really children. Therefore, in the *lascivus* there is always something gracefully human, youthful charm, and about this one can only speak with affection. On account of this shade of meaning he uses it so frequently in connection with children, whom he loved best perhaps

in the whole antique world, whether they were free or slaves. He protects the school children from the cane of the pedagogues, he demands for them the summer vacation free of work and learning: *aestate pueri si valent, satis discunt* (X 62,12). He recommends the early deceased small slave girl, Erotion, to the patronage of her dead parents that she could play there among them: *inter tam veteres ludat lasciva patronos* (V 34,7), and calls her *lasciva*. In the well established and managed farm the slaves are regarded as family members, and the *lascivi capillati*, the kindly slave boys are working willingly also without the instructions of the pedagogue (III 58,30–31). The five days of the Saturnalia, when the slaves can live like free people, he holds illusory, because after the lapse of the five days the word again belongs to the lash, they have to return to the way of life that they hate so much. Therefore, what else can be told to them, than that they should rejoice, but they should keep in mind that this lasts only for five days: *Ludite lascivi, sed tantum ludite, servi: | Haec signata mihi quinque diebus erunt* (XIV 79).

He gives the attribute *lascivus* to the slaves just like to his own books, or to the play of the small rabbit: *lascivos leporum cursus* (I 44,1).

g) The antonyms of the *lascivus*, the *tristis* and the *gravis* denote properties standing very far from the ethic and aesthetic ideal of the poet, such properties that are inhuman, cruel and hypocritical, and that are by all means onerous for the men representing the life-principles of the *pauper*. Decianus' acquaintance goes about with a stern face (*triste supercilium*), and frequently mentions the representatives of the old strict morals, the Curii and the Fabricii, and you could believe that he is a true stoic, although this is not at all the case, *viz.*: yesterday he got married (I 24). Martial calls the ugly head of the cinaedus *triste caput* (II 61,3). Because of the machinations at the forum, it is for him *triste forum* (V 20,6). The winter tormenting the poor and the hungry is the *triste frigus* (X 5,6–7). He calls the people of the kind of the Curii and Fabricii *tristis turba*, and these show the old strict morals only outwardly, there can be found cinaedi also among them (VII 58). The fearful canes of the pedagogues are called by him *ferulae tristes* (X 62,10). The slave girl combing Lalage by accident fixed a curl of her mistress wrongly, whereupon the latter in her fury stroke her to death with her mirror. The poet curses the cruel lady, he wishes that no slave girl should touch her horrible hair (*tristes capillos*), this should be accomplished by the poison of the salamander so that her hair should be similar to her mirror (II 66).

The *gravis* is the synonym of the *tristis*. The man shows off with his power and importance, went to the forum amidst the crowd of stenographers, his slaves held big writing tables and letters of complaint before him, and he lowered his stern face (*gravem voltum*), which resembles to that of Cato and Brutus, into the books, only that he should not be obliged to greet his acquaintances (V 51). The actor Latinus could make even the Catoes, the Curii and the stern faced Fabricii (*Fabriciosque graves*) laugh (IX 28). He calls also the ladies living according to strict morals *graves*.

The barber Antiochus gives to his patients such a treatment, as if they had been scratched by a *gravis uxor* (XI 84,15), etc.

h) Occurrence of the adjectives examined with the earlier poets

ADJECTIVES	AUTHORS							
	Lucil.	Cat.	Verg.	Hor.	Phaedr.	Pers.	Petr.	Mart.
<i>dives</i>	1	3	17	42	6	1	12	39
<i>pauper</i>	2	—	12	26	4	—	5	41
<i>magnus</i>	33	33	360	160	41	7	54	146
<i>parvus</i>	11	7	62	121	7	3	30	58
<i>bonus</i>	34	45	71	139	13	12	57	66
<i>malus</i>	19	36	24	89	25	2	46	33
<i>improbis</i>	12	1	15	12	15	2	7	34
<i>lascivus</i>	—	—	3	10	—	—	—	34
<i>tristis</i>	6	7	74	31	9	2	19	49
<i>gravis</i>	1	6	64	48	12	3	15	49

The data of the above table¹⁷ can be utilized well, if we examine in what proportion the adjectives analysed above and used by Martial most frequently occur in the works of the earlier poets, and how this number compares with the number of occurrences established with Martial. In the comparison, of course, we also take the differences in the size of the oeuvres into consideration.

From the table it becomes evident that the pair *dives* — *pauper* occurs with Martial most frequently. The same can be said about the *parvus*. The *improbis* occurs with two poets most frequently, viz. with Phaedrus and with Martial. If we take the proportion of the size of the works of these two poets into consideration, we must say that with Phaedrus the 15 occurrences are proportionally more than with Martial the 34 occurrences. And finally let us mention still another strikingly conspicuous disproportionateness, viz.: the *lascivus* can only be found with Vergil, Horace and Martial. As compared with the 3 Vergilian and 10 Horatian occurrences, with Martial it occurs 34 times. This striking coming into prominence of the *lascivus* in Martial's oeuvre is of fundamental importance, viz.: it reflects a qualitatively new feature of this poetry.

4. Our data relating to Martial's word order¹⁸ can only be interpreted, if we collate them with the similar data of other Latin authors. Unfortunately, the examination of the word order is at least as much neglected, as it is difficult.¹⁹ In fact the furnishing of accurate data requires an immense quantity of making of excerpts—almost every line must be copied out and classified according to adequate models²⁰, and this is also not done gladly by the researchers. T. E. V. Pearce, for example, deals with the Latin poetical word order also in several profound studies. His statements are valuable, but since he does not publish accurate data, his work can be used for comparison only with reservations.²¹ A. Ingraham also enumerates the characteristic marks of Lucan's attributive structures without data. The divided attributive structures indicate the beginning and the

end of the colons, and they frequently spread over from one line to the other, and thus the lines do not form in themselves a whole syntactic unit.²² A. M. Yong states that Virgil frequently visualizes the meaning of the line with its word order, but he is also at fault with accurate data.²³ B. L. Ullman examines the word order of the possessive and demonstrative pronouns in Caesar's works and states that if these are emphatic, then they stand in initial position, and if they are not, then the qualified word precedes them (19 times).²⁴

Only two such authors can be mentioned, who in connection with certain attributive models give accurate data regarding one or several authors, *viz.*: E. Norden²⁵ and H. Patzer.²⁶ On the basis of the data of E. Norden we can make the following collation in connection with the surrounding word order (attribute in the beginning of the line, qualified word at the end of the line):

AUTHORS	SIZE IN LINES	OCCURRENCES
Ennius	428	4
Lucretius	Book I 1117	3
Catullus	c. 64 408	25
Vergil	Aen. VI. 900	14
Martial	Book I 842	52

Built up with double attributive structure according to models *abAB* and *abBA*:

AUTHORS	SIZE IN LINES	OCCURRENCES
Ennius	Annales 428	—
Lucretius	Book I 1117	8
Catullus	c. 64 408	58
Vergil	Aen. I. VI. 1651 Bucol. 829	28 39
Martial	Book I 842	83

It is evident from the table that Ennius and Lucretius used the above models very seldom, while Vergil used them already much more frequently —presumably as a conscious stylistic means—, Catullus and Martial used them strikingly frequently, obviously as a conscious stylistic means.

From the second table it also becomes manifest that the stylistic effect offered by the structure with two attributes corresponds better to the demands of the genre of the small poetry than to those of the genre of the epic.

The fact that Catullus and Martial apply most frequently the lines containing the structure with two attributes built up according to the models having *a* in the beginning of the line and *A* at the end of it, as well as the models *abBA* and *abAB*, shows that Martial appears to be a pupil of Catullus also in regard to the word order. Similarly to Catullus, he also builds up his lines according to metric models, and not according to the syntactic model. The lines written in hexameter and distich form a syntactic whole, and the line is the frame, in which he arranges the sentence. Therefore he avoids the interlinear closing, and one sentence fills one line. This is why one limb of the attributive structure got over to the other line only in 28 cases, but in general also these into the shorter hendecasyllabic and iambic lines.

He constructs the line with great care. In the arrangement of the attributive structures he elaborates systematically returning models. We could observe in the lines having a one-attribute structure seven models, and in the two-attribute structures nine models. And if we count to this the type of line, in which there is no attributive structure (320 lines), then we get such a rich repository of the possibilities of variation that can only be observed in Martial's epigrams. The operation with the word order and with tricks of construction is a specially epigrammatic stylistic means. After all, the epigrammatist, for reasons of dimensions, is obliged to attain his aim *paucis verbis* and with tricks of construction. This is that magic means, with which he turns the old into new, and makes also the overwrought fresh. This is the stylistic means with which Martial has created the Martialian epigram of characteristic structure, *viz.*: he planned not only the structure of the lines with a refined art but also the succession of the lines. This is the stylistic means that promotes also the effect of the other stylistic means, as this could be observed well at the examination of the comparisons and the foreign words.

According to Martial it is easy to write one or two good epigrams, but it is very difficult to write several hundred epigrams. It is difficult, because it is unavoidable that the same theme should not occur also several times. After all, in life the events repeat themselves many times. And however often a theme occurs, on every occasion it must be worded in a novel form. O. Weinreich examined multilaterally Martial's variations to one theme, and he stated also in several places that the application, non-application and variation of the attributive constructions is an important variation means of his. Although he did not deal with the question more thoroughly, still from his examples quoted it can be concluded that he has surmised the great significance of the word order, thus of the word order of the attributive structures in the compositional technique of Martial. For example in the *lepus* variations Martial renews the theme with different arrangements:²⁷

^a ^B ^b ^A
Aetherias aquila puerum portante per auras
^a ^b ^B ^A
inlaesum timidis unguibus haesit onus:
^a ^b ^A ^B
nunc sua Caesareos exorat praeda leones,
^a ^b ^B ^A
tutus et ingenti ludit in ore lepus (I 6,1-4)

In the structure of each line there is some variation also within the same poem, and this can even better be observed, if we examine the description of the same theme in another epigram:

A a
Rictibus his tauros non eripuerunt magistri,
A a
per quos praeda fugax itque reditque lepus;
quodque magis mirum, velocior exit ab hoste
a A
nec nihil a tanta nobilitate refert.
a A
Tutior in sola non est, cum currit harena,
a A
nec cavea tanta conditur ille fide.
a A B b
Si vitare canum morsus, lepus inprobe, quaeris,
A a
ad quae confugas ora leonis habes (I 48).

The contrast is conspicuous. It has only one line containing a two-attribute structure, and even in this one of the attributive structures is a possessive structure, and in the other lines the attributive structure is always elsewhere. Similarly definite differences can be observed also in the other *lepus* epigrams. Thus, the word order is such a means that is equally suitable for the enhancement of expressivity, for decoration and for the making of variations.

¹ E. Riesel: Stilistik der deutschen Sprache. Moskau 1963². 207 ff.

² H. Bardon: Latomus 5 (1946) 215-224.

³ A. Preminger: *Encyclopedia of poetry and poetics*. Princeton, New Jersey 1965. 633.

⁴ J. Marouzeau: *Traité de stylistique latine*. Paris 1954. 138 — 140.

⁵ Cicero in his poetical attempts consciously arranged two attributive structures in each line, only for the sake of application of the attributive structures, independent from the meaning. Cp. De div. I 18 ff. The Catoes and Gracchi avoided the attributes in such a degree that Quintilian calls them *horridi*: *In oratione vero si species intueri velis, totidem paene*

reperias ingeniorum quot corporum formas. Sed fuere quaedam genera dicendi condicione temporum horridiora, alioquin magnam iam ingenii vim prae se ferentia. Hinc sint Laelii, Africani, Catones etiam Gracchique (XII 10,10).

⁶ M. Z. K. Vysoky: L'épithète chez Horace. Non omnis moriar. Praha 1935/36. 25–51.

⁷ U. W. Scholz: Glotta 43 (1965) 119–132.

⁸ Eg. *bibula palude* (XI 32,2) – aqueous marsh (for the illustration shameful poverty: he has not even a rush mat cut from the aqueous marsh); *consulare vinum* (VII 79,1) – consular wine (double-meaning: a) it indicates the vintage of the wine; b) the poet intimates that he attended a dinner at the house of a consul, and the wine he drank there is consular); *dentata Aegle* (I 72,3) – the good – toothed Aegle (but these good teeth are artificial teeth); *mendica prandia* (XIV 81,1) – beggarly dinner; *osseus cunus* (III 93,13) – to ridicule the libidinous old lady; *pannosae mammae* (III 72,3) – breast similar to pieces of tatter (similarly for the condemnation of old ladies); *phthisico cinaedo* (XI 21,7) – the consumptive cinaedus (to illustrate the horrible charms of Lydia); *polyposus (homo)* (XII 37,2) – polyp-nosed (one who wants to appear nasutus – witty –, although he is only sick); *salebrosus Santra* (XI 2,7) – the shaky Santra (whose priggish poems shake one's soul out of his body), etc.

⁹ Eg. *aeripedem cervum* (IX 101,7) – Verg. Aen. VI 802; *amoeni nemoris* (IX 51,5) – Verg. Aen. VI 638; *coruscum ducem* (X 6,1) – Verg. Aen. IX 161; *excelsae domus* (I 70,12) – Colum. 12,2,2; *gloriosa praeside* (XII 8,7) – Cic. Tusc. 3,73; *igniferos tauros* (Sp. 27,7) – Val. Flacc. 8,342; *pomiferum nemus* (IV 64,17) – Hor. Carm. III 23,8, etc.

¹⁰ M. Platnauer: G R XVII (1948) 12–17. He discusses Martial's usage of metaphoric words at random but in an interesting way.

¹¹ J. Whatmough: Poetic, scientific and other forms of discourse. Berkeley and Los Angeles 1956. 53.

¹² Seneca is of the same opinion and he also formulates it precisely: *quid aliud sit paupertas, quam parvi possessio* (Ep. 87,40). Seneca, obviously, had a great influence upon the formation of Martial's *pauper concept*, just like upon his ethic and aesthetic conceptions. How, ever, Martial could remain independent even in spite of this influence, moreover this influence helped him considerably to be able to build up his characteristically individual ethic and aesthetic world. In this question we feel unilateral the statement of G. Friedrich, who sees in Martial a too servile imitator. Cp. Hermes 45 (1910) 583–594.

¹³ H. J. Mette: Hermes 89 (1961) 332–344.

¹⁴ The researchers in general do not know what to do with the rabbit-lion problem of Martial. Certain researchers bring it into connection with the emperor worship, and others with the Dacian War, as if by this Martial would stress the dangerous character of the Dacian War. Cp. F. Riegler: Historische Ereignisse und Personen bei Martial und Statius. Wien 1967.

¹⁵ W. S. Anderson: CSCA 3 (1970) 19 ff.

¹⁶ I. Borzák: EPhK 70 (1947) 19.

¹⁷ The number of occurrences of the above adjectives have been taken from the poetical dictionaries of the poets quoted.

¹⁸ In this part we use the following abbreviations: C – caesura; a – the adjective; A – the word qualified; b – the (second) adjective; B – the (second) word qualified.

¹⁹ J. Marouzeau expounds that if the word order were completely fixed, then it would not have a stylistic value. In Latin, however, the word order is free, and this means that it fulfils an earnest stylistic function. It is true that it can also be misused. For example Vergil blames Quintilian for his scattering the words belonging together too much (VIII 2,14). If we have two terms, viz. A and a, these can have two kinds of word order, viz.: Aa and aA. Of these one is the usual and the other is the exceptional one. But in both variants the two terms can also be separated from each other by other terms, and also here there can be usual separations, e.g. separated by one term, and exceptionally by 5 to 6 terms. The separations can also have important stylistic value. The relationship of the Latin attribute and word qualified is as follows: if the attribute stands in front, then the attribute and the word qualified form a whole, their meanings almost fuse, and if the attribute stands behind, then both words have independent meanings. Normal, concretizing attributes stand in general behind, and the author places them ahead only if for some reason he wants to emphasize them. Thus, according to Marouzeau it is more usual, and more normal, if the qualified word precedes the attribute. Cp. op. cit. 326–29. According to our data it appears that in the poetical language

the placing of the attribute ahead is the normal position, and if the author still puts the noun ahead, then this can have an important reason.

²⁰ Vergil was a great master of similar brilliant solutions. Cp. *A. M. Yong*: TAPhA 63 (1933) (LI).

²¹ *T. E. V. Pearce*: CQ 16 (1966) 140–171; 298–320; *T. E. V. Pearce*: CQ 18 (1968) 334–354.

²² *A. Ingraham*: TAPhA 22 (1891) X–XI.

²³ *A. M. Yong*: op. cit.

²⁴ *B. L. Ullman*: CI 14 (1918) 404–417.

²⁵ P. Vergilius Maro Aeneis Buch VI. Erklärt von *Eduard Norden*. Leipzig 1903. 382–391.

²⁶ *H. Patzer*: Zum Sprachstil des neoterischen Hexameters. MH 12 (1955) 77–95.

²⁷ *O. Weinreich*: Studien zu Martial. Stuttgart 1928. 97–98.